PRESENT USES OF RADIO IN THE
TEACHING OF MUSIC IN THE
PUBLIC SCHOOLS

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Thesis

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I

PURPOSE

The purpose of this "thesis" is to discuss what has been done in the field of music instruction by radio in the public schools of the United States and to discuss various ways of making our music education by radio more effective. Three types of broadcasting will be discussed, namely programs originating from national, regional, and city hook-ups. A proposed plan of radio utilization in the classroom will be presented including pre-broadcast activities, broadcast activities, and post broadcast activities.

One of the main purposes of this "thesis" is to help the music educator in the use of the radio as another important aid in the teaching of public school music.

II

ADVANTAGES IN THE USE OF RADIO IN TEACHING PUBLIC SCHOOL MUSIC

A. Advantages

There are many reasons for believing the radio has an important place in public school music education. Radio, as a medium of communication, has a number of unique characteristics which distinguish it from other mediums available for schools. It can span time and space. Music does speak an international language of peace and spiritual unity among all people regardless of race or creed. Radio performs a high service when it carries the voice of music into the homes, schools and hearts of all mankind. The music of the world is brought into the classroom. It enables the students to participate in and actually experience international, national, regional and local situations of great scope and significance. Discrimination between the desired and the undesired in music is developed. Dogmatic teaching is challenged. Only the rare child will question the teachers point of view, evaluate the presence of

bias, or analyze the prevailing beliefs of the community. Radio erases the walls of the classroom.

A teacher from the East Indies writes;

> "We have peculiar tasks to execute down here. Our equipment is scanty; our touch with the outside world is limited. But we have a radio. I wish you might see my children when the radio hour arrives. Keen, alert, interested, as I cannot hope to interest them by any other means. They absorb a sum of knowledge and a vision of what the world is like outside this small island that they couldn't possibly get in any other way."[1]

1. Radio Unites the Nation in a Music Effort

Provincialism is reduced by providing philosophical and spiritual cohesion necessary to weld conflicting viewpoints into a democratic nationalism. There is a value in unifying and strengthening American education by providing the thousands of schools of America with a common core of intellectual and emotional experiences. Nationwide broadcasts can establish good-will and a national competitive spirit.

By breaking down such barriers the best can be heard from all states and cities. In the section entitled "Types of Broadcasts" may be found various types of programs which may be heard originating from the nationwide hook-ups. These programs eliminate the "barbed wire" strung so tightly around the subject matter enclosures within the schools. Many subjects can be integrated within a single program through correlation of the sociological and racial folklore from which the music originated.

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1. Radio in the Classroom, Department of Elementary School Principals of the National Education Association, Washington, D.C., 1940 - '41, p. 9.

The program "River of Dreams and Destiny" presented in a series called "New Horizons" over Columbia network, 1940 and 1941 is an excellent example of this type of integrated program. "River of Dreams and Destiny" was a thirty-minute program presenting the power and magnificence of the Mississippi River based on the 1926 flood. A teacher of science would be especially interested in having the class discuss the vivid example of man controlling floods and destructive powers. A teacher of social studies would be interested in discussing with her classes the historical relation of this significant episode in American history. A teacher of English would be interested in working with her classes on the story of men and women fighting to save homes and lives. The music classes would study "Ol' Man River" which was used as a musical background and core of the drama. In this presentation we have a genuine educational experience for all listeners. Also, there is an emotional thrill and pride in achievement of other Americans working together to help and to save.

Folk music can be related to its proper social background through this type of nation-wide hook-up. "Square Dance", a high school program presented in the C B S American School of the Air series, "Folk Music of America" using Roanoke, Virginia as its locale, described the role of square dancing in American life. We will not discuss the details of the broadcast, but it is interesting to note the comments made by the committee on Evaluation of Broadcasts, a project sponsored by the Federal

Radio Committee of the Federal Communications Commission.

> "This broadcast had high educational value in that it not only dealt with the simple origin of folk music -- a significant part of the common heritage -- but also related this folk music to its proper social background, thus helping to tie together past and present. Authenticity of content and quality of performance was superior. Intimacy, sincerity, simplicity, were heightened by the picturesque flavor of the backwoodsmen. Listeners were invited to participate in it by joining in the singing. True, the program content related more directly to experiences of rural children than to those of urban children. However, this difference was overcome to a considerable extent by the carefully prepared script; suitable classroom utilization would reduce even further this difference."[2]

Another advantage in nationwide broadcasting is the rich resources available for program planning. Top-flight American writers, dramatists, and artists are available to transform the material into stimulating, artistic presentations. Production facilities are superb in that they have authentic sound effects, professional actors, and competent directors. The best in radio technique is available. The nationwide-hook-ups have men and women who do nothing else but spend their time doing research work and in checking to see that material to be presented is correct and authentic. Gilbert Chase is one of the National Broadcasting research directors who spends much of his time in this manner.

Even though the nationwide broadcasting companies do have superb production facilities and excellent directors, it is

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2. Miles, Sixty School Broadcasts, Evaluation of School Broadcasts, Ohio State University, Columbus, Ohio, 1941. p. 13.

necessary for the two specialists, the music educator and the radio director to work together if the best music educational program is to be presented.

> "On the one hand, the broadcaster can contribute his knowledge of 'showmanship' and of effective production techniques. On the other hand, the educator can contribute his knowledge of the child and his educational needs. Working together they can use radio to enrich the listener's experience with material which is significant, comprehensible, and appealing."[3]

2. Training

Through radio the teacher is given an example of what is considered the newest and best teaching methods. Cleveland's board of education owned radio station W B O F and is regarded as an exponent of the "master teacher" radio programs. The basic purpose of broadcasts in the elementary schools is to provide "in service teacher training." Lessons are prepared at a "curriculum center" or laboratory school. There are twelve schools in Cleveland where such experimentation is carried on. As new techniques and methods of teaching are developed, demonstration radio lessons are given. With this type of "in-service" training teachers have an opportunity to observe the students' reactions to an expert in her classroom. The demonstration of a well organized lesson, moving along logically without waste of time, is helpful.

Joseph F. Maddy at the University of Michigan has used for years a series of radio lessons teaching children to play

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3. Miles, J. R., Sixty School Broadcasts, Evaluation of School Broadcasts, Ohio State U., Columbus, Ohio, 1941, p. 14.

orchestral instruments and demonstrating to teachers methods of teaching music.

Radio enables the music supervisor to get into more classrooms. This is especially effective when the supervisor has a large area to cover. An interesting account is given in the December 1938, Music Educators Journal, by Marie Clarke Ostrander, rural music supervisor, of her program in Humboldt County, California.[4] There are 101 schools in Humboldt County, the music supervisor averages five visits to each per year. Through the radio programs they are able to have instruction in music at least three times a week.

The classes were prepared in advance for the program with:

(1) Exact lesson plan to be used on broadcast, used as guide for daily classroom lesson.

(2) Phonograph records used whenever possible for teaching not only music appreciation but rote songs. (This impersonalization of instruction formed a natural bridge to radio.)

(3) Classroom teacher had instruction in how to lead the children in following the radio instructor.

Outlines and scripts were prepared several weeks in advance and distributed to the teachers. A competent radio staff was secured for the presentation of the program leaving the music supervisor free to check up on how the programs were being received in the classroom. It might be interesting to note that in the selection of a teacher to introduce the songs to the

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4. Ostrander, Marie, "Music Education by Radio", Music Educators Journal, Vol. 25, December 1938, P. 28-29.

classes, special consideration was given to the voice of that person as to its range, timbre, and as to whether or not it could be safely imitated. Through the criticisms of the teachers and the music supervisor the programs were improved.

These lessons were presented to children in their own classrooms with individual receiving sets. Lessons for "Upper Grades" were presented Tuesday and Thursday. An "Assembly Program" was presented on Friday for all of the children. It was suggested that in a one-room rural school there be full participation for all programs with the older children helping the younger ones and vice-versa. In two, three, and four room schools the children should be divided into groups.

The "Primary Lesson" plan was presented in a similar manner:

(1) Flag salute

(2) Patriotic song

(3) Tone drill and technical training

(4) New song

(5) Music appreciation lesson including rhythmic expression and dramatic interpretation.

(6) Review old songs

In selecting the material for these lesson plans they were guided by appropriateness to age level, season of year and interest of the group.

The "Upper Grade Lesson Plan" was presented in a way that the music lessons correlated with the social science program based on "America in the Making". The lesson opened with a

flag salute and a patriotic song. Patriotic music was used with consideration to the season of the year.

The "Assembly Program" presented on Friday consisted of a review of all vocal and instrumental music presented during the week. The younger children sang their songs for the older ones and vice-versa. Memory tests were also held to enable children to demonstrate how many compositions they could remember.

In the spring a county-wide music festival was held. The morning was scheduled with a music appreciation memory contest. Each pupil was given a list of pieces which they were to arrange in the order played. These selections were broadcast in the same manner as they had been during the year. A prize was offered to the district represented by the highest number correct. A song festival was held in the afternoon. Since all songs on the memory list were available on phonograph records, they were all trained alike. An electric organ with loud-speakers placed under the grandstand was used to play the introductions and accompaniments as it had been presented from the studio or on records. The effect of 5,000 children singing in one chorus without preliminary rehearsals was a thrilling experience and an emotional uplift to the participants as well as to the audience.

This music festival was held simultaneously with an art exhibit and a hobby show. Mounting boards of uniform size were presented to each school for the exhibit of each month's work. The hobby show was rich in educational possibilities,

especially to the children who had worked hard to present entries.

So far, we have been discussing in a general way broadcasts by adults relayed into the school room. Let us think now about some of the programs in which students participate. Broadcasting gives the student a practical experience. It is an additional outlet for creative expression combining familiar skills and techniques. Performance opportunities are extended beyond the stage. Genuine radio discrimination is developed by making students conscious of the attributes which make for superior quality on radio programs. In connection with this last statement we might refer to the importance and value of a public address system and recording equipment. Through these the student may listen to his or her own voice, recording it for criticism and analysis. The importance of tone quality, correct enunciation, phrasing, and pronunciation are emphasized. Dorothy Blackwell makes a very true statement when she says, "Self criticism is the kindest as well as the best teacher. To hear a recording of one's voice is like stepping out of one's self to hear the voice as others hear it."[5] Having the school music group sing over the public address system is a good check on its broadcasting qualities such as good tone quality, blend, true pitch, and balance of parts.

Last summer the National Music Camp at Interlochen,

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5. Blackwell, Dorothy, "Radio...Hearing Our Living", See and Hear, Vol. 2, January 1947, P. 32.

Michigan produced three sixty-minute broadcasts per week over WKAR (Michigan State College, East Lansing) and two programs weekly over WTCM, Traverse City. Additional opportunity for Script writing and presentation was made possible by the giving of nearly 100 additional programs at Interlochen Bowl over the public address system.

3. Service to School and Community

Students learn a great deal by listening to other students presenting radio programs. There is fun in performing, comparing performances and bringing performances up to a standard of broadcasting.

The radio as well as being a service to the school can also serve to interpret the work of the school to the community. In our unique system of American broadcasting we have something beyond the opportunity of listening. The distinguishing mark of our democracy is that we are able to hear the voice of the community as well as the voice directed at the community.

Mabelle Glenn of Kansas City Public Schools was able to get remarkable pupil-parent cooperation for a radio broadcast by interesting the whole community in a city and county wide project. Five-hundred pupils were selected, the best from each fifth and sixth grade, both singers and orchestra players. The parents signed a statement permitting their child to practice at designated times and by doing this enlisted their cooperation. At the last rehearsal each child was given tickets for parents or friends, inviting them to attend the broadcast. At seven-

thirty A.M. people were pouring into the hall for the broadcast. This participating audience not only lent interest but also absorbed echoes.

Needless to say, in addition to the countless school children and to the many who are afflicted and unable to attend school, who are benefited through special music education radio programs, we must mention the many adults who are enlightened by such means. This will give many who have not had an opportunity to hear such music a chance to develop an appreciation for it. If parents are able to hear such programs, they will be able to know what their children are doing along these lines, and thus, be better able to discuss such matters with them.

III

LIMITATIONS AND FALLACIES CONCERNING RADIO

Before discussing the actual limitations and fallacies concerning the educational use of the radio, let us look at some statistics from a survey made of 1,894 Ohio schools during the 1940-41 school year. Each of these reasons for not using the radio in the school has played a part in building up fallacies toward radio.

	No. of Schools	Per Cent
"No radio receiving equipment	947	50.
School schedule difficulties	443	23.4
Unsatisfactory radio equipment	355	18.7
Lack of Information	265	14.
Poor radio reception	210	11.1
Programs not related to curriculum	205	10.5
Classwork more valuable	195	10.3
Teachers not interested	130	6.9
Programs not suitable for grades	110	5.8
No programs available	55	2.9
Students not interested	49	2.6
Contrary to school policy	38	2.

"[6]

6. Woelfel and Tyler, Radio and the School, World Book Co., Yonkers-on the Hudson, N. Y., 1945, p. 3.

If we assume that the listening situations in Ohio were typical of the country, which is probably a generous assumption, this means that probably only one-half of our schools have radios, and three-fourths lack satisfactory equipment. One-fourth have schedule difficulties. Several of the principals and teachers were indifferent and thought the classwork more valuable due to a lack of relationship between the broadcast and established classroom courses. Fourteen per cent of the principals said the teachers lacked adequate information concerning the broadcast.

As early as 1930 W. W. Charters recognized, at the outset of education by radio that,

> "(1) schedules would have to be standardized so that an appreciable number of schools could receive the same program simultaneously.
> (2) radio material would have to be related to its proper place in the yearly curriculum.
> (3) children would have to make some use of the lessons they heard."[7]

The use of transcriptions "repeat" programs, the growth of local stations and improved teacher guides have all contributed to minimize these limitations, but much still remains to be done.

Some psychological disadvantages attributed to radio are, (1) since radio has been regarded by many as a form of entertainment, sometimes it doesn't get the disciplined and attentive listening required for learning; (2) all visual aids,

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7. Levenson, Wm., "Contributions of Auditory Aids to Teaching", Vol. 11, Dec. 1945, p. 31. Educational Digest

save visual imagry are absent, thus making it of an impersonalized nature. (3) spontaneous questioning is impossible, (4) the addition of new ideas from classroom discussion is difficult. Experiments in recognition of these factors have developed techniques to reduce them to a minimum. Alert classroom teachers can contribute much toward the improvement of learning by radio.

There are many limitations and fallacies concerning the use of radio in the classroom. Many have the false idea that radio will replace the teacher, that radio will make teaching easier, that radio represents infallible authority, that out of school radio listening is unimportant, that radio must be geared into the traditional curriculum, that motion pictures are superior to radio, and that television will replace the radio. In the following paragraphs we shall discuss some of these fallacies.

A. The Radio Will Replace the Individual Teacher

This last point gives rise to a fallacy often accepted by teachers and administrators, that the radio will eventually replace the individual teacher. Perhaps, this idea originated a few years ago during a severe polio epedemic in Chicago. When the schools were closed, an attempt was made to carry on the various classes by radio. Shortly afterwards, the administration of schools and the teachers organization was in a controversy over wages and hours. Rash members of the board made statements that the school could do without teachers. However, tests proved that radio alone is not enough to teach the children. In order to have it function effectively, it is necessary to have the teacher direct its use. George Jenning,

acting director of Chicago Radio Council says of radio in the schools, "Radio can never take the place of the classroom teacher any more than can a map, moving picture or a globe... Properly used, the radio broadcast will suggest and motivate worthwhile activities."

B. Radio Will Make Teaching Easier

Another fallacy is that radio will make teaching easier. All the teacher would have to do would be turn the radio on, go to the back of the classroom and, perhaps, grade papers. When the radio program was over, turn the radio off. We know that in order to have an effective use of radio in the classroom much preparation and follow-up is necessary.

C. Radio Represents Infallible Authority

The idea that the radio represents infallable authority is erroneous. The radio is a slice of the American mind, and since the American mind is a compound of truth and falsity, logic and illogic, daring and timidity, objectivity and subjectivity, radio programs must be considered as similarly constructed. Yes, there are certain minimum regulations, standards and codes. Four radio network headquarters in New York City maintain elaborate staff organizations to check accuracy. The name of Gilbert Chase has already been mentioned in this capacity.

D. Out of School Radio Listening Unimportant

Many consider out of school radio listening of children unimportant. Certainly, it is the teacher's responsibility to help direct the educational life of the child twelve hours a

day as well as of six. This is a way of bringing the child's real environment into the school.

E. Radio Must be Geared into the Traditional Curriculum

Many educators have the erroneous idea that the radio program must be geared into the traditional curriculum. The present trend in education seems to be the correlations of many subjects into a single program. Many schools, through the ownership of their own educational radio stations, are able to present desired programs which fit definitely into the curriculum at a desired school time. The trend of the national hook-ups is to present programs in the field of music for supplementary listening. The program, "River of Dreams and Destiny", presented in a series over the Columbia Network in the school year of 1940-'41 is an example of a supplementary listening type of program.

F. Motion Pictures are Superior to Radio

Some believe motion pictures are superior to radio. Under certain conditions and for certain purposes radio is superior to motion pictures as an instructional medium. Motion pictures do have their place in visual education. Present cultures, habits, customs of people in far off geographical areas or in far off historical times can be adequately portrayed. Both are supplemental fields in education. Radio is a supplementary medium of another kind and provides enriching experiences of another sort. Frequently, there is an advantage in hearing just the music or the speaker when the aim is to have the student listen to the music alone and not to have the senses cluttered with visual images on a screen. It would add little

to see facial expressions.

G. Television

Some school superintendents are under the belief that television will replace radio and the schools should await the further development before installing radio equipment. Each new invention has its place in aids for teaching. Nothing takes the place of the other whether it be maps, radio, pictures, motion pictures, phonograph records, staff liner, or television. All are in the tool kit of a good music teacher.

IV

TYPES OF BROADCASTS

There are various types of education musical broadcasts originating from national, regional and city hook-ups. Here we shall attempt to discuss the history of public school music radio education as well as present and past activities in this field.

A. National

We shall concern ourselves mainly with four national hook-ups; first, National Broadcasting Company; second, Columbia Broadcasting System; third, Mutual Broadcasting Company; and fourth, the American Broadcasting Company.

1. The National Broadcasting Company

In 1928 the National Broadcasting Company presented Walter Damrosch in a "Music Appreciation Hour" which was conducted for a period of fourteen years on Friday afternoons. To accompany the broadcast was a guide for teachers, giving over-all picture suggestions and references to books and

records. Also there were individual workbooks for the students. In the workbooks were included schedules for broadcasts, short bibliography of the life of Dr. Damrosch, brief explanation of the musical theme of each broadcast, a few comments on selections to be played, and a series of seven questions, tests dealing with material from the broadcast. At first, the teachers were afraid the radio would take their place, but they found that the manuals helped in the Damrosch program to make them more important.

In 1938-'39 a series entitled "Music Makers" was presented over NBC's Red Network on Tuesdays from 12:45 to 1:15 P. M. conducted by Joseph E. Maddy, director of the National Music Camp at Interlochen, Michigan, Extension director of Radio Education at the University of Michigan, and originator of the radio band instrument lessons in 1931 at the University of Michigan. A series of thirty-seven instruction books under the title of "Fun in Music" accompanied this program.

With Mr. Damrosch's retirement in 1942 there has been no series specifically designed and designated for schoolroom audiences. Dr. James Rowland Angell, public service counselor for the network, came to the conclusion that a network's responsibility to classroom education involved making transcripts of educational broadcasts available to schools rather than live broadcasts.

Starting October 1942 NBC University of the Air has run through the following diversified cycles:

Music of the New World
Music at War
Folkways in Music
Music in American Cities
New World Choristers
Canadian Music in Wartime
Story of Music
Concert of Nations

At the present time one may hear "The Story of Music" series over NBC every Thursday evening from 11:30 to 12:00 midnight. Certainly this is too late to be heard by school children. Very little information is available concerning this series. It is merely announced and that is all. However, NBC does publish a hand book to be used with this series which leads the listener to the status of a student. The handbooks give background material for reading related to the program. NBC publishes "Story of Music" in two volumes by Gilbert Chase at twenty-five cents per copy. They may be secured by writing to NBC department H, 30 Rockefeller Plaza, New York City 20, New York. Volume One traces the rise and development of all of the various forms of musical compositions. Volume Two tells about the fugue, symphony, sonata, concerto and symphonic poem. It also tells the story of opera. Thumbnail sketches of opera composers and their principal works may also be found.

For school use transcriptions of the "Story of Music" are available to boards of education or to educational radio

stations upon request from NBC headquarters in New York. In regard to the type of pre-broadcast activities and post-broadcast activities, it would probably be advisable for the music supervisor with a committee of music teachers to formulate such suggestions as deemed helpful based on the individual programs themselves and the "Story of Music" booklets by Gilbert Chase.

Other musical programs such as NBC Quartet classic and chamber music, Sunday 8:30 to 9:00 A. M., Voice of Firestone, Monday 8:30 to 9:00 P. M.; Telephone Hour, Monday 9:00 to 9:30 P. M.; Camp Meetin' Choir from Winston-Salem, N. C., Saturday 9:30 to 9:45 A. M.; and Orchestras of the Nation, Saturday 3:00 to 4:00 P. M. may be suggested by the teacher as supplementary, out-of-school listening.[8]

2. Columbia Broadcasting System

Our next national broadcasting station we will discuss will be the Columbia Broadcasting System. The American School of the Air was born under CBS, February 4, 1930, sixteen months after the beginning of the NBC Damrosch broadcasts in 1928 and thirteen months after the beginning of Ohio Schools of the Air. For its first year the American School of the Air was financed by the Griggsby-Grunow Co., manufacturers of the Majestic Radio. Since the first year, it has been financed by CBS.

8. NBC, "Day by Day Listing of NBC Program Series", This is the National Broadcasting Co., 30 Rockefeller Plaza, New York 20, N. Y., March 1947.

Important music educators were picked to serve on the Advisory Faculty and Advisory Committee both to aid in developing appropriate broadcasts and to give prestige and educational sanction to the venture. This same policy has been continued. The original faculty consisted of such personages as Howard Hanson and Peter Dykema.

The American School of the Air is an educational enterprise of a commercial organization. The primary control of curricular content and presentation is in the hands of the broadcasters, but from time to time it has been supported by sponsors, not financially, but by the Progressive Education Association who sponsored "Folk Music of America" in 1939 and 1940, the Library of Congress, Music Educators National Conference, National Education Association, and programs other than music were sponsored by the National Education Association, American Museum of Natural History, Association for Arts in Children, and National Council of Teachers of English.

Since 1931 the curriculum has been altered many times but in general the series offered has been focused upon (1) history, geography, current events and other social studies, (2) literature, (3) science and nature study, and (4) music. The directors of the American School of the Air found that while 68 stations were carrying programs only a fraction of one per cent of the schools were carrying them. Most of their

mail was coming from adults in rural areas hungry for knowledge denied them in their youth. It was often uncertain even in August as to whether programs would be continued in October, but CBS has thus far continued. There has seemed to be a steady increase both in interest and in the number of listeners to the American School of the Air during these past seventeen years.

In the years up to 1946-'47 CBS has presented a calendar manual for each year titled "CBS American School of the Air" published by the Education Division, Columbia Broadcasting System, giving detailed accounts of each of the programs for each series.

We shall discuss specifically that contained in the 1945-1946 calendar manual under the Tuesday music series "Gateways to Music". First of all there is an introduction by Olin Downes, Music critic; secondly, a plan of the programs by John C. Kendel, president of the Music Educators National Conference; and thirdly, comments on how to listen to the programs by Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University. For each program there is a page of description discussing the composer and musical compositions of the composers to be played. At the end of the program you are asked to answer the following three questions asked at the bottom of each page.

"Write here the name of the selection on this program which you liked best."

Select the word that best describes the music.

Place here the word that best describes the way you felt while listening."

At the end of the programs for "Gateways to Music" are lists of suggested reading for "Young Readers" and for "Other Readers". Also there is a list of "Songs to Sing".

For the present year, 1946-47, the Calendar Manual of CBS American School of the Air, published by Columbia Broadcasting System, 485 Madison Avenue, New York 22, N. Y. 1946, is much smaller in size. The reason for this is the hope for wider distribution of information for the "Gateways to Music" series. In this manual all that is given is the general theme in a caption title with the date plus a sentence summarization of the program. An example of this would be:

"March 25 -- Operetta:

Songs that crossed the footlights to stay with the listeners have kept alive great stage shows by Victor Herbert, George Gershwin and Jerome Kern."9

No mention is made of the compositions which will be played. Not even a bibliography for suggested reading is given.

The time when the CBS "Gateways to Music" series may be heard is Tuesdays 5:00 to 5:30 P. M. Eastern standard time.

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9. CBS American School of the Air 1946-47 Calendar Manual, The Columbia Broadcasting System, 485 Madison Ave., New York 22, N. Y. 1946, p. 15.

For the first fifteen years the American School of the Air tried to broadcast its programs at a time convenient for all schools. At the beginning of the sixteenth year it was decided to change the time of the program to fit a larger audience. Some of the reasons for the change in the hour of broadcast were the

> "impossibility of broadcasting the program at a time that would fit school schedules in all four time zones; the obsolescence of most of the equipment in most schools, which makes clear reception in schools difficult; and the rapid growth of F.M. stations, which broadcast educational programs prepared by local schools and especially adapted to their curricula."[10]

They believe the American School of the Air can now reach more children out of their classrooms than in them. These programs will now come at a time when children do most of their radio listening. Parents and elders also listen during this hour, therefore, it should become a family hour.

The above mentioned series may be assigned to the student for out-of-school listening by the teacher, or recordings of it may be secured from the headquarters in New York for presentation over educational school owned radio stations. If this last suggestion were carried out, the music supervisor and a committee of music teachers might find it helpful to formulate pre-broadcast activities and post-broadcast activities for the classrooms.

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10. CBS American School of the Air 1945-46 Calendar Manual, Education Division, Columbia Broadcasting System 1945, p. 8.

3. Mutual

The third national hook-up we shall discuss is the Mutual Broadcasting System which works under a cooperative arrangement with stations. In 1937 the Ohio legislature failed to provide funds for the continuance of "Ohio School of the Air", a program which had been broadcast over Mutual's Cincinnati station WLW since 1929. The Crosley Radio Corporation took over the program as the "Nation's School of the Air". During the year 1937-38 the programs were broadcast from two to three o'clock Eastern Standard Time five afternoons a week. The broadcast time was changed to two fifteen minute programs daily except on Friday when the program was thirty minutes long. We might mention here that three series of music programs were broadcast on successive Fridays, one for grades 3 - 6, another for grades 7 - 9, and a third series for grades 10 - 12. Teachers could obtain manuals accompanying the broadcasts. With WLW's discontinued affiliation with Mutual in 1939 the programs were dropped. This particular program later developed into the "Ohio School of the Air" when the Ohio Lesislature appropriated funds for the re-establishment of it as a part of the broadcasting work of the state owned radio station, WOSU, operated by Ohio State University.

During the years of 1940-'41 and 1941-'42 Mutual Network carried some broadcasts of the University of Kentucky "School of the Air" from WLAP Lexington. These programs were designed for general listening.

Mutual's policy seems to be that of relaying programs from various parts of the country.

4. American Broadcasting Company

The last national network we shall discuss is that of the American Broadcasting Company. They have adopted the same policy as followed by NBC. The broadcasts intended for classroom use are considered by them as unsuitable for nationwide network distribution. The local affiliated stations are encouraged to cooperate with local school groups in the production of programs.

B. Specific Regional Area Broadcasts

We shall deal with specific regional area broadcasts such as Ohio "School of the Air" broadcast under the direction of Ohio State University, the Wisconsin "School of the Air" under the direction of the University of Wisconsin, the Minnesota "School of the Air" under the direction of Burton Paulu, manager of the University of Minnesota Radio Station, the Texas "School of the Air" under the direction of the State Department of Education, the Massachusetts "School of the Air" under the direction of the New England Committee on Radio, and the "Standard School Broadcasts" sponsored by the Standard Oil Company of California. These are educational broadcasts which are designed to fit the musical needs of a definite area of the United States. Hence, their syllabus tends to fit in better with the curriculum in the schoolroom and these broadcasts can be presented at a time most useful for the schools of that

state or area. We will also find that a more direct type of teaching is done than we have coming over a national hook-up.

1. Ohio "School of the Air"

The Ohio "School of the Air" is now in its eighteenth consecutive year of school broadcasting. Its early life has been discussed in connection with the Mutual Broadcasting system. At the present time WOSU, Ohio State University state owned educational radio station presents two series of music broadcasts, one, "Music Time" on Monday afternoons from 1:30 - 1:45 o'clock, for the first, second and third grades, and a second series called "Time for Music" presented for the fourth, fifth and sixth grades. Miss Cloea Thomas, associate professor in the School of Music at Ohio State University, supervises the preparation of the scripts and the broadcasts with her students in Radio Music assisting in the broadcasting. As a critic teacher Miss Thomas is able to observe children in classroom situations. The series for the school year 1946-'47 has been built around "everyday experiences that children might have and she makes these experiences more meaningful to them by translating them into terms of children's Musical Literature."[11] By this we mean, the songs used in the broadcast relate to everyday experiences. In addition to the new song introduced there is usually a record played for rhythmical movements or

11. Higgy, R. C., director, WOSU Program Bulletin, Ohio School of the Air, Ohio State University, 1946-1947, p. 3.

listening appreciation. A list of the songs and their sources which will be used for each lesson are given. Also, the records are listed with their make names and numbers. The new song to be introduced for the day, is printed in the manual.

"Time for Music" is a series directed by Miss Maude Slawson, associate professor in the School of Music at Ohio State University. Miss Slawson also teaches a class in radio music which assists her with the broadcasts. This series has been built around "Music in our Lives". A teacher's manual has been prepared for this series containing words and music of the songs taught during the broadcast and lists of "Listening Music" with instructions as to where teachers can find the music for either pre-broadcast or past broadcast activities.

Doctor I. Keith Tyler, director of Office of Radio Education at Ohio State University, and director of the Institute for Education by Radio which holds an annual international conference devoted to the exchange of techniques and experiences in educational broadcasting, and Doctor Norman Woelfel, director of the Teaching Aids Laboratory at Ohio State University, have done much research along the line of education by radio. Both directed the five year project (1937 - 1942) sponsored by the Federal Radio Education Committee of the Federal Communications Commission entitled the "Evaluation of School Broadcasts". It was a research and service project which sought to discover the relationships of children and young people to radio programs, both in and out of school. In

addition to analyzing the effects of programs and their value as instruments of education, the project endeavored to be of practical service to broadcasters in their planning and evaluation of programs, and to educators and teachers in their use of radio and recordings. Wellsprings of Music by G. D. Wiebe, an evaluation of the Tuesday Series of the School of the Air by the American Broadcasting Company, 1940 - 1941, furnishes an excellent example of what had been done in the field of public school music. In this evaluation one may find many suggestions which would help to improve many of our education music broadcasts. On page 18 of Wellsprings of Music we find the following:

> "General Conclusions
>
> In music, as in other areas of education, teachers are increasingly applying themselves to the job of relating education to everyday life. The WELLSPRINGS OF MUSIC series was a significant attempt to place music into close relationship with significant and attractive aspects of society in which students live. Such series as WELLSPRINGS OF MUSIC and FOLK MUSIC OF AMERICA (the American School of the Air program which preceded it in 1939 - 1940) should be encouraged. It is especially important that broadcasters continue to maintain close contacts with the school audience so that the broadcasts can be continually adjusted to the needs of the audience."[12]

2. Wisconsin "School of the Air"

The next station we shall discuss is WHA of the University of Wisconsin. It is the oldest educational station dating back to 1917. Music was first broadcast over the University of Wisconsin station then designated as 9 XM. Earphones were

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12. Wiebe, G. D. Wellsprings of Music, Evaluation of School Broadcasts, Ohio State University, Columbus, Ohio, 1941, p. 18.

still in use in 1922 when Professor E. B. Gordon of the University School of Music faculty was asked to give a course in music appreciation. Music was recognized as a proper field for radio, and appreciation also took its place as a proper field for radio. Professor Gordon was the first man of the faculty to broadcast regularly, and, probably, the first person to teach music appreciation by radio. In 1929 an experiment was undertaken to measure the effectiveness of radio in teaching current events and music to pupils in the sixth, seventh and eighth grades of twenty-five Dane County schools. This study was made possible by a grant from the Payne fund and was conducted by a Radio Research Committee of the University of Wisconsin. The purpose of the broadcast lesson in music was not only to cultivate appreciation and understanding, but actually to teach pupils to sing, an objective then unique in radio. However, these are still their objectives.

In September 1931 Professor Gordon, encouraged by the results of this preliminary experiment joined the staff of the newly organized Wisconsin "School of the Air" giving a regular series of weekly broadcasts called "Journeys in Music Land". In 1937 the General Education Board financed a Research Project in School Broadcasting, undertaking to study the effectiveness of this course. From a large group of listeners twelve of the listening classes were chosen to serve as an experimental radio group and an equal number of non-listening classes were selected to serve as a control group. The experiment lasted

for a period of fifteen weeks with a twenty-five minute radio broadcast once a week. The teacher spent five minutes immediately before the program preparing the class. On three other days a week the teacher directed fifteen minute periods of supplementary music practice confined to the material introduced in the broadcast and conducted in a manner suggested by a research assistant during visits to the schools. The control classes which did not listen to the broadcasts spent the same amount of time (seventy-five minutes) each week with the teacher directing the music course. Their time was usually divided into fifteen minute periods five days a week. The objectives, outlines and songs were identical for both groups.

From experimental and questionnaire data and general impressions the following conclusions were warranted:

(1) A large and growing number of schools have found this program so valuable that they now use it regularly as a part of the program of music instruction.

(2) Teachers responding to a questionnaire on the value of the program gave precedence to the interest-stimulating value of that program; many found the program valuable also in developing elementary skill and knowledge, providing opportunities for self-expression, and teaching a repertiore of songs.

(3) The experimental comparisons indicate:

a. That there was probably no significant difference between the radio and the control groups in classroom singing except in rhythm, where the radio group excelled.

b. That in the sight singing test the radio group was apparently superior in pitch, rhythm and completion, and that progress in accuracy also favored the radio group, but was not statistically significant;

c. That in a technical skill test, significant differences were obtained in favor of the radio group on Part II (ability to recognize notevalues) Part IV (ability to read music at sight) and Part V (ability to recognize the rhythm of musical compositions) and that the differences on Part I (ability to take musical dictation) and Part IV (ability to take staff dictation) were not statistically important."[13]

"Journeys in Music Land" is in its sixteenth year of the school year of 1946-1947 under the direction of Professor Edgar B. Gordon on Wednesday afternoons from 1:30 to 2:00 P.M. for grades four to eight. A very nice song book manual is published for the teachers and pupils which can be bought for fifteen cents.[14] Several of the tunes of the songs are from the masters with suitable words accompanying them for children. Included in the manual is a "Schedule of Broadcasts" listing particular songs to be used. Two unique items about this manual are, one, a special section is devoted to music reading or "tone play" as designated in the manual, and the second item is the discussion of an "Incentive Plan for Further Musical Achievement". Musical projects are listed in which the entire class may participate, or by which an individual child can bring credit to his school. Awards are made to schools making a score of seventy or more on the projects named. During the year, Professor Gordon supplements these radio lessons with visits to the schools, training sessions at teachers institutes,

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13. Wisconsin Research Project in School Broadcasting, Radio in the Classroom, University of Wisconsin Press, Madison, 1942, p. 38.
14. Gordon, E. B., Journeys in Music Land, Wisconsin School of the Air, 1946.

and a series of seven regional music festivals to be held throughout the state in April and May.

For grades one to four Mrs. Elydia Morphy conducts a series entitled "Music Enjoyment" Thursday mornings from 9:30 to 9:50 o'clock. With memory games, music riddles, stories about composers and demonstration of instruments of the orchestra, Mrs. Morphy increases understanding as well as appreciation of good music. This series seems to be centered more on music listening rather than singing. Explicit directions are given in the manual to the name of the records or transcriptions to be used in each broadcast. Music stories and composer stories are also given in the manuals. An instrument chart, suggested in the manual, may be obtained from the Wisconsin School of the Air for help in teaching about the instruments of the orchestra.

In addition to these two main musical school broadcasts, station WHA schedules daily three featured programs of classical recordings afforded by a record and transcription library containing over 9,000 selections. To the recorded programs and broadcasts performed by staff musicians, the station originates outstanding musical features arranged in cooperation with the School of Music. The Pro Arts Quartet last winter presented a series of broadcasts to a nationwide audience over the Mutual Broadcasting system.

The University Radio Committee is charged with the responsibility for the control and administration of the Division of Radio Education and operation of station WHA. The station is on the air daily from 7:30 A.M. until local sunset being limited by federal regulation to daytime operation. All "School of the Air" programs are carried by WLBL, the State

Department of Agriculture Station at Stevens Point, providing coverage in certain central and north-central areas which are not reached by WHA. Additional coverage in 1946 was also provided through cooperation of Station WEAU in Eau Claire. Funds provided by the modernization of WHA are adequate, for construction of the first two stations out of the proposed establishment of seven FM (Frequency Modulation) stations. Conditional grants were made by the Federal Communications Commission for licence for a station to be located on the University Campus near radio Hall and another on Laphan Hill in Waukesha County. The first station in Wisconsin's proposed state FM network made its debut March 30th. WHA - FM will broadcast in the late afternoon and evening hours. The schedule will later be expanded to full daytime operation. Station No. 2 on Laphan Hill is scheduled for construction this spring with operations beginning by July, 1947. Additional steps in the network development will depend upon future appropriations by the legislature.

3. Minnesota "School of the Air"

The Minnesota "School of the Air" is a state operated station designated as the University Radio Station KUOM under the management of Burton Paulu. At present KUOM presents two series of music appreciation broadcasts for use in the schools in addition to the Young People's Concerts of the Minneapolis Symphony Orchestra. Also they present an "Afternoon Concert Series" from Monday through Saturday of programs of live and

recorded music on which the program notes are held to a minimum. The purpose in all of these programs is to supplement the work of the teacher in the classroom.

"Adventures in Music", a music appreciation broadcast, is presented from 1:30 to 1:45 P.M. every school Tuesday for grades four through eight. This program is prepared and presented by Miss Mathilda Heck, Music Supervisor of the St. Paul Public Schools. An accompanying teacher's guide is available giving information relating to what may be heard in the broadcast, recording to be used and references for the teacher and pupil.

For sixteen consecutive years KUOM has presented a series titled "Music Appreciation" for grades nine through twelve. During the school year of 1946 and 1947, modern composers whose music was already familiar to the students were studied. These programs were prepared and presented by Paul Brissey, Music Director of KUOM, and a member of the Minneapolis Symphony Orchestra.

Broadcasts of the Young People's Concerts by the Minneapolis Symphony Orchestra are an annual musical service of the University Radio Station. KUOM claims to be the only educational station in the nation broadcasting a major symphony orchestra. To encourage in-school listening by young people of all ages, nine concerts each one hour in length with a half hour preview program on the preceding day of the concerts were carried as a part of the Minnesota "School of the Air" service.

At the present KUOM is a daytime station operating on a frequency of 770 kilocycles. They are examining the possibilities of Frequency Modulation.

4. Texas "School of the Air"

The Texas "School of the Air" is a division of the Texas State Department of Education. It was organized in the fall of 1939 in cooperation with the University of Texas, North Texas State Teachers College, Texas State College for Women, Agriculture and Mechanical College of Texas, Texas Congress of Parents and Teachers, Texas State Teachers Association, and other recognized educational institutions and organizations. The administration of the Texas "School of the Air" is now vested in the Department of Radio and Visual Education of the State Department of Education. It is, probably, the largest school of the air in the United States. It covers an area of 20,000 square miles with a "claimed listening group in the year 1941 - '42 of 2,765 schools or 20,000 teachers and 500,000 pupils."[15] The Texas "School of the Air" is carried five times weekly in five major core areas of the public school curriculum, namely, language arts, social studies, natural science, music and vocations by stations composing the Texas Quality Network, WBAP, Fort Worth; WFAA, Dallas; WOAI, San Antonio; KPRC, Houston; supplementary stations, KGNC, Amarillo; KRGV, Weslaco; KTSM, El Paso. Their musical program "Music Is Yours", for both

15. Waller, Radio, the Fifth Estate, Houghton Mifflin Co., Boston, 1946, p. 415.

elementary and high school pupils presented on Friday 11:15 - 11:30 A.M. is planned and produced through the cooperation of educators and broadcasters. This series is planned to supplement and to enrich the school curriculum in addition to contributing to adult education. The objectives listed for "Music Is Yours" are:

> "To enable students to find a place for music in everyday experiences.
>
> To provide interesting and valuable listening experiences.
>
> To develop in each child his own particular talents through active participation in musical activities.
>
> To give the child bases for musical thought, in order that he might improve his powers of discrimination.
>
> To show the correlation between music and other school subjects, particularly the fine arts and the social sciences."[16]

This series is planned by outstanding personnel comprised of educators in radio and successful music educators throughout the state. Dr. Archie N. Jones, Professor of Music Education at the University of Texas, is general chairman of the planning committee for "Music is Yours". In addition to a planning committee each series has its own listening committee comprised of teachers, librarians and other selected persons who are concerned with radio. They listen to each program and record their reactions as well as those of the children. Their suggestions and criticisms are studied.

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16. Woods, L. A., Texas School of the Air, 1946 - 1947, The Teachers' Classroom Guide for Music Is Yours, State Department of Radio and Visual Education, Austin, Texas, 1946, p.13.

The correlation of audio-visual aids make the Texas School of the Air unique. They heartily believe that

> "This dual approach of radio and the visual aids, reaching the individual's mind through both ear and eye, makes for vividness and permanence of mental images, intensifies the association of ideas, and stimulates creative response."[17]

Three valuable sources of materials for use by public school music teachers are listed in the Classroom Guide for Music Is Yours. They are as follows:

> Loan Library Bureau, The University of Texas, Austin 12, Texas.
>
> Visual Instruction Bureau, The University of Texas, Austin 12, Texas.
>
> Radio-Visual Division, State Department of Education, Austin 11, Texas.

Also there is a list of musical sound films available through the Visual Instruction Bureau.

The Classroom Guide for Music Is Yours contains an introduction as to what may be expected in each broadcast, references for teacher and pupil, and a list of music to be used in the broadcast.

This manual is really one for teachers since there are definite suggestions to the teachers. Excellent steps are given in relationship to preparation before the broadcast, listening to the broadcast and following up the program.

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17. Woods, L. A., Texas School of the Air, 1946 - 1947, The Teachers' Classroom Guide for Music Is Yours, State Department of Radio and Visual Education, Austin, Texas, 1946, p. 8.

5. Massachusetts "School of the Air"

At a conference held in March 1946, of Commissioners of Education from six New England States the New England Committee on Radio in Education was established. It serves as an educational advisory group to broadcasters, suggests programs for school and leisure hours, and for adult listening. The six State Commissioners work together, channeling through the Massachusetts office all the information which is distributed to help teachers. Kelsey B. Sweatt is the director of the Massachusetts Department of Radio.

In December 1946, it was estimated that about 40,000 children were listening in school to the "Listen and Learn" series presented Monday through Friday over stations WBZ-WBZA, WEEI, WCOP, and WNAC. Some of the broadcasts are directed to the homemaker, others to the school teacher, and others to the school student. "Let Freedom Ring", based on a study of democracy and broadcast on Monday mornings, is a part of the larger series "Listen and Learn". So far, this is the only well developed series put out by the Department of Education and the New England Committee on Radio in Education. Similiar plans are anticipated for a music series to be broadcast to the schools, but as yet, no definite programs have been set up.

6. Standard School Broadcasts

We shall now discuss the type of educational music broadcast presented in the Standard School Broadcast by the Standard Oil Company of California. The only advertising done is in the

mention of the sponsor's name at the beginning and end of the broadcasts. This series was started in 1928 when presented as an educational adjunct to an evening series of symphony concerts sponsored and presented by the Standard Oil Company. This fall of 1947 will start their twentieth year of school broadcasting. The weekly half-hour programs are heard on Thursday mornings over various National Broadcasting Company station in Arizona, California, Idaho, Nevada, Oregon, Washington and Utah. It has been the general practice in the Standard School Broadcast to play at least one number presented on Sunday evening by the Standard Symphony House.

The Standard School Broadcast course is outlined in the teacher's manual which is issued free of charge to any accredited teacher or adult group leader within the area of reception of the broadcast. The Standard School Broadcast orchestra consists of more than twenty musicians and is conducted by Carl Kalash. Special guest artists are also presented. The manual is quite elaborate giving a chart of Standard School Broadcast Correlations of music with subjects such as literature, social science, geography, art and vocabulary. A summary of each broadcast with musical themes for the blackboard and lists of music to be played may be found for each lesson along with a short biographical sketch of the composer's life. Reproductions of art correlations are given with instructions as to where these musical illustrations

suitable for scrap books may be obtained. Included are pictures of staff muscians along with stars featured on these programs.

For the third consecutive year recognition has been awarded the Standard School Broadcast by the Ohio State University, leading authority on radio, at the American Exhibition of Educational Radio Programs held annually by the Institute for Education by Radio at Ohio State University. The judges' citation accompanying the 1945 award reads as follows:

> "This is a remarkable group of music appreciation broadcasts for children. The Manual is a work of art. The series shows a great deal of planning by people who know music and who know children. The complete lack of commercial copy can not be commended too highly. The whole venture, as a service broadcast is unusual, and probably has no equal. The commentary is simple but very effective. Musical selections are excellently chosen and superbly performed. Judges commented only in the superlative. It would be difficult to imagine a smoother, more delightful presentation -- or a more pleasant interlude in a broadcast. This excellent series combines ideally the objectives of entertainment and education. It entirely deserves its steady, enthusiastic school audience."[18]

In connection with the Standard School Broadcast, Dr. I. Keith Tyler, director of Office of Radio Education, Ohio State University, stated in a personal letter dated November 13, 1946, "They do the most lush and showmanship job of any group in music appreciation for schools. This does not mean that it is necessarily the best, but they do not spare money in carrying out their ideas".

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18. Michaelis, A., Creed, C., Standard School Broadcast, Teacher's Manual Eighteenth Annual Course, 1945 - 1946, Public Relations Department Standard Oil Co. of California, 1945, p. 1.

C. Local School Broadcasts

The third type of broadcast as far as their geographic coverage deals with local school broadcasts. Local school systems and their respective boards of education produce these broadcasts. One major advantage in this type of broadcast is that a series can be planned and constructed to fit the specific curricular needs of the community. Broadcasts for classrooms are used extensively in Cleveland, Chicago, Indianapolis, Akron, Detroit, Rochester, Portland, Almeda and Philadelphia. We shall discuss two city types of broadcasts that of Cleveland and that of Chicago. The third broadcast studied will be the rural music program of Humboldt County, California.

1. Cleveland

The earliest type of school music broadcasting to the Cleveland Schools occurred in 1925 when Miss Alice Keith originated a series of radio lessons in a music appreciation broadcast twice a week over station WTAM. Now, Cleveland's board of education owns and operates its own radio station, WBOE, with William B. Levenson as Directing Supervisor of Radio. With the cooperation of stations WTAM, WGAR, WHK, and WJW, the school station has private lines to all major networks. Since WBOE is owned by the board of education, their broadcasts are designed to fit into the existing course of study of a particular grade or half grade. This differs from the American School of the Air and from other programs of a similar type where the material is supplementary.

Cleveland is regarded as the exponent of the "Master teacher". This is shown in the terminology when radio programs are called "Radio lessons" and broadcasters are called "Teachers". The staff consists of the supervisor of radio, chief engineer, studio engineer, transmitter engineer, announcer, clerks and radio teachers. The station is on the air eight hours a day from eight o'clock A.M. until four o'clock P.M.

The basic purpose of the broadcasts to the elementary schools is to provide "in service teacher training". The lessons are prepared at a curriculum center or laboratory school. Interested and competent teachers have been assigned to twelve of Cleveland's schools where experimentation in the development of methods for various subjects is carried on. As new techniques and methods of teaching are developed at these schools, various agencies of communication are used to distribute this information among the teachers of all Cleveland Schools. Many of the radio lessons are actually demonstration lessons.

During the school year of 1946 - 1947 WBOE presented the following programs for elementary schools:

Rhythmic Activities	Rote songs
Music for Young Listeners	(A music appreciation series which used talent from the Cleveland Orchestra.)
Song Study	One World in Song.

Manuals for the teacher may be obtained for these series. The manuals contain a schedule of lessons, general suggestions to teachers and an outline as to what may be expected in each broadcast. The outline follows a form similar to the one given

below.

Material Needed
Purpose of the Lesson
Directions for the Teacher to Follow During the Broadcast
Teacher's Responsibility
Children's Responsibility
Suggested Follow-up
Material Used in the Broadcast

The programs in the junior high are intended to supplement and to enrich regular instruction rather than serve as demonstration lessons. Some are for specific groups, but most of the series are broad enough in educational purpose and curricula to be appropriate for grades seven through nine. During the school year of 1946 - 1947, the series Highways and Byways which uses junior high school choral groups with Mr. Russell V. Morgan, director of music, as narrator was presented.

For the high school groups Cleveland carried for the school year 1946 - 1947 CBS program "Gateways to Music" which they transcribed and presented at a more convenient time for their classes.

2. Chicago

During the school year of 1924 - 1925, Ben H. Darrow originated the Little Red Schoolhouse broadcast over WLS. Radio lessons in art and music appreciation were presented to the elementary schools. In 1926 Miss Judith Waller who was manager of station WMAQ, presented three series of programs, one each of art, music and prominent speakers. This program was continued and developed by Chicago teachers and principals. During the school year of 1933 - 1934, the Damroch Music Appreciation Hour

was used. The 1937 poliomyelitis epidemic which lasted two weeks brought about a renewed interest in radio education and the creation of the Chicago Radio Council. Since the schools were closed, seven radio stations donated time and five newspapers carried daily digest of lessons to be broadcast including directions, questions and assignments. This experiment did show that teachers were necessary in the schoolroom and that radio was only an important aid to the teacher. Also, it showed to the Superintendent of Schools and to the Board of Education the educational possibilities of using radio as a supplementary aid.

In 1937 the Radio Council of the Board of Education was established. Since then, it has designed series, primarily, to stimulate interest in such subjects as history, good books, geography, world neighbors, citizenship and the arts. These programs have been classed as supplementary material and broadcast from the Council's FM station WBEZ. Other programs supplementing those of WBEZ are fed to Chicago classrooms by commercial stations in Chicago.

Handbooks and a weekly program bulletin are distributed to the teachers. Organized classes are instructed in classroom use of the radio at Chicago Teacher's College. Also demonstrations of classroom listening are held for teachers. The Radio Council of the Board of Education sponsors the School Broadcast Conference which is a series of meetings held in Chicago each fall.

Not all of Chicago schools are yet equipped with FM receiving sets, but they expect the radio manufactures to supply

them in the not too distant future. Their aim is not to have a radio in every classroom, but to have several strategically located receivers in a school.

3. Humboldt County, California Rural Music Program

A more detailed account of the type of program presented by Marie Clarke Ostrander, Rural Music Supervisor of Humboldt County, California may be found in the section of this paper designated as II, 2.

Under this program classes are having more instruction by radio than they would have had otherwise. A definite music education program directed by the music supervisor and her assistant, is carried five days a week into each of the 101 schools. The music supervisor averages five visits per year to each of the one-hundred and one schools. Since she is actually in some classroom during the broadcast presentation, she can check up on how the programs are being received. These broadcasts consist of direct teaching material rather than supplementary material.

Here we find an excellent example as to how the radio can aid in presenting a music education program to large rural areas which otherwise would be too large for one music supervisor.

D. Evaluations and Conclusions

Already we have looked at the specific types of broadcasts classified according to the area served. In this section we shall attempt to make some evaluations and to draw some

conclusions as to the service which each of these types, national, regional and local broadcasts render to public school music education.

The source of the broadcast determines to a great extent the type of program presented. It would be impossible for a national hook-up to present a music program of the direct teaching type which would fit into the program of every classroom in the nation. Therefore, we find national hook-ups presenting programs of supplementary listening which are designed to fit in a general way the needs of certain age groups. The national hook-ups do have the advantage of rich resources. They have the money to spend, as well as competent personnel to devote full time to research for these broadcasts.

Stations which serve a specific regional area are better suited to fit their programs into the daily class needs of their schools. However, many of these broadcasts are of the supplementary listening type, while many, like some of the Wisconsin "School of the Air" broadcasts, are of a direct teaching nature. These programs are broadcast to pupils of specific age levels throughout the area at a time when most will be able to take advantage of the broadcast. In most instances these broadcasts are sponsored by State Departments of Education or by the State University. The Standard Oil Broadcasts are an exception to the above statement in that they are sponsored by a commercial concern. States and large commercial concerns like the one mentioned above usually have better facilities and are able to employ more trained full time

workers for such projects than local school systems or Boards of Education. Research is done in many of the State Universities concerning the best teaching methods and ways of presenting educational music broadcasts.

Local broadcasts sponsored by the local Board of Education or by the local school system lend themselves best to programs of a direct teaching nature. The program planners are near enough to the schools to know their needs and see the pupils' reactions. Hence, these broadcasts can fit into the existing course study of a particular grade or grade level. The resources for program planning, certainly, aren't as numerous for the local broadcasting group as they are for national hook-ups or regional hook-ups. The local type of broadcast may also serve its schools by presenting educational music programs for supplementary listening. Transcriptions of educational music programs from national hook-ups may be obtained and presented to schools at a suitable time.

The presentation time of the program is a big problem for national hook-ups. It would be very difficult for them to find a listening time which would be suitable for children in the school rooms throughout the nation. The local broadcast from the local owned station can be adjusted to fit the school schedule. Also the length of the radio lesson can be adjusted to the needs and the capacities of the learner.

Already we have mentioned the two main types of programs, one, the supplementary material music program, and second, the

direct teaching type of music broadcast. While all types of broadcasts could be of either type, we find the present policy of national hook-ups to be that of presenting supplementary music broadcasts, primarily, in the field of music appreciation. This type of program is suitable to a more heterogeneous grouping of pupils. Supplementary broadcasts may be used for assigned listening. This means that the teacher may ask the pupils to listen to such educational music broadcasts out side of school. Reports may be made and discussions may be conducted concerning these broadcasts.

The direct teaching type of broadcast is more suitable to broadcasts confined to a smaller geographical area. As it has already been stated, these broadcasts fit into the existing course of study of a particular grade or half grade. This type of teaching deals with actually teaching the pupils to do something such as sing or play an instrument. Through this method Cleveland shows her teachers the latest developments in the teaching of public school music. Also, this method is used by the Humboldt County, California music supervisor to give more music instruction to schools in her county than she would be able to do without the radio.

A five year research project, sponsored by the Federal Radio Education Committee of the Federal Communications Commission, supported by grants from the General Education Board and operated under the Radio Division of the Bureau of Educational Research of Ohio State University, made a detailed analysis and evaluation of the CBS American School of the Air

"Wellsprings of Music" series for the school year of 1940-1941. The purpose of this series was "To mark an exciting path along which children can be led to an appreciation of music as an integral part of man's day-to-day living."[19] The investigators believe that a summary of the findings and recommendations should be suggestive to those interested in this particular series or in other educational radio series with comparable purposes. Both the commentary and the music of these educational broadcasts should enlarge understandings in areas in which students already have some interest and information. It was also found that familiar songs were the best liked. The best liked folk songs in this series were generally characterized as having clear melodic lines, comparatively simple musical structure, familiar themes, and vivid descriptive qualities. The distinctiveness with which the selections were presented was very important. Lyrics of fast songs, foreign language lyrics, and heavy dialects used in this series caused occasional difficulty. The Evaluation Committee emphasized the importance of keeping the broadcast within the maturity level of the listeners. Vocabulary and concepts should be appropriate to the youngest age level for which the broadcast is intended. The descriptive commentary in a broadcast should stimulate a clear and unified imaginative setting in which the music takes

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19. Wiebe, G. D., Wellsprings of Music, an Evaluation of the Tuesday series of the American School of the Air 1940-1941, Evaluation of School Broadcasts, Ohio State University, Columbus, Ohio 1941 Bulletin No. 29, p. 16.

on significant meanings. A criticism which the committee offered was that too frequently too much material was covered in one broadcast. Preparatory activities and follow-up activities were believed to be of much importance in that they made the broadcasts more meaningful to the students. In regard to the teacher's manual the importance of having the material specific and correct as to what may be expected in the broadcasts was emphasized. The Committee believed that the manual should be a synopsis of each broadcast, and programs should not deviate to any large extent from the synopsis printed in the manual.

With each source presenting the broadcast the manual presented to the teachers has been discussed. In some cases the manuals have been highly developed. It might be appropriate for us to mention some of the unique features of specific manuals. The national networks produce the most meager type of manuals. The manuals of specific regional area broadcasts and those of local school broadcasts in most cases are in greater detail as to what may be expected in a particular broadcast. In the best of these manuals we may expect to find pre-broadcast activities, what to expect during the broadcast, and follow-up suggestions. It is believed that the manual issued by the Standard Oil Company for the Standard School Broadcasts is, perhaps, the most elaborate. The Wisconsin "School of the Air" song book for Journeys in Music Land,[20] is unique in that

20. Gordon, Edgar, The Wisconsin School of the Air song book for Journeys in Music Land, Wisconsin School of the Air, Madison, Wisconsin, 1946.

it is a book published for listeners as well as for teachers. In addition to the expected things we would hope to find in a manual, an interesting section is devoted to musical theory. Also, an incentive plan for further musical achievement is discussed. In the Texas School of the Air 1946 - 1947 Teachers' Classroom Guide for Music Is Yours, we find stressed the importance of the correlation of audio-visual aids.

In conclusion we might say that there is much room for improvement in all of the music educational broadcasts and manuals. However, it is only through comparison, research, and experimentation that the best can be found for a particular group. In music as in other areas of education, teachers are increasingly applying themselves to the job of relating education to every day life. Our music broadcasts should attempt to place music in close relationship with significant and attractive aspects of the society in which students live. Therefore, it is especially important that broadcasters continue to maintain close contacts with the school audience so that the broadcasts can be continuously adjusted to the needs of the audience.

V

A PROPOSED PLAN OF RADIO UTILIZATION IN THE CLASSROOM FOR AN ENTIRE MUSIC SERIES

A. Pre Broadcast Activities

We know that the effective use of radio in the school depends upon how effectively the teacher uses the program. Radio is a teaching tool, not a substitute teacher. Without adequate preparation for a program and careful handling of follow-up activities by a competent teacher, the radio fails to fulfill its possibilities. Correct utilization of the program begins long before the switch is turned on.

1. Teacher Evaluation of Various Broadcasts

If the teacher is to use effectively the program in the school, it is important that the broadcast be good. Therefore, the broadcast should be evaluated by the teacher to see whether or not it would be of educational value for that particular group. This evaluation may be made from a careful study of material to be presented in the broadcast as described in the

teacher's manual. The source of the broadcast should be considered. The quality of performance to be expected can, perhaps, be judged by previous broadcasts. Some considerations which the teacher must make in the selection of broadcasts are:

(a) Time -- The program should fit into the scheduled class without too many major administration adjustments.

(b) Length of program -- The program should fit the children's interests, attention span and physical needs. There should be time enough for a discussion period following the broadcast. Otherwise, a great deal of benefit will be lost if the class has to disband immediately after the broadcast.

(c) Teacher objectives -- The teacher should have objectives in mind that she wishes the broadcast to achieve. What the broadcast is to cover should be known and whether or not it will be relevant to classroom work.

(d) Quality of performance -- Will the program be presented well and with vividness and simplicity?

(e) Authenticity -- What is the source of the broadcast? Will the material be presented accurately?

From careful consideration of the various broadcasts by the teacher the best suited program which will fill the needs of that particular class should be selected.

2. Schoolroom Equipment and Set-up

In order to develop good listening habits the school's first responsibility is to provide good radios just as they provide good books. The accoustics of the room should be good so that there will be no distractions or listening blocks. There should be enough radios so that the listening group may

be fairly small. Many schools favor a well planned scientifically designed multiple system of the public address type with speakers permanently placed in the classrooms, auditorium and gymnasium. It has a combination radio and record turntable. The individual receiving equipment has many advantages over the above mentioned type. Certainly, a school would want to have its radios be able to recieve programs from FM (Frequency Modulation) stations as well as AM (Amplitude Modulation) stations.

The pupils should be seated so that they can hear clearly. Facing the radio is more natural. The radio should be adjusted at least five minutes in advance of the program. It is recommended that its clarity and loudness be regulated in relation to the most distant point in the room from the radio.

Any adjustments that will make listening more pleasant, such as lighting and ventilation could be taken care of well in advance of the broadcast. It is preferred that all of the material necessary for use during the broadcast be in the hands of the pupils. The broadcast would become more meaningful if as many distractions as possible were eliminated within and outside the classroom. Our main aim should be to have the students comfortable, relaxed, orderly, and free to become fully absorbed in the program.

3. Student Organization

If we have the students busy working and planning for a broadcast, it will be much more meaningful to them than if the

teacher does all of the pre-broadcast work. Yes, the teacher is very important in an advisory capacity. Here we go back to John Dewey's philosophy that "We learn by doing".

Dr. Rollo G. Reynolds, Principal of Horace Mann School at Teachers College, Columbia University, has a very interesting plan for the reception of radio in the classroom. The class appoints and organizes its own radio committees. The five following committees are organized; Radio Program and Bulletin Committee, Radio Program Secretary, Radio Librarian, Master of the Machine, and Performance Committee. The Radio Program and Bulletin Committee scans the programs and lists them a week in advance. Synopsis of these programs may be found in the local paper or in the teacher's manual. The Radio Program Secretary takes notes during the program. Members of the class are not required to take notes. Experiments tend to show that students who take notes during a broadcast fail to assimilate and retain as much as those who do not take notes. The Radio Librarian locates books on the subject in the library or in the students' homes. The Master of the Machine keeps the receiver in good condition and tunes the station. The Performance Committee sets up the room and presents rules and regulations for its own self-imposed conduct during the listening period.

If each classroom could be so organized, more students would feel as if the success of the broadcast rested with them. Student participation is always to be desired. Such an organization would free the students to become fully absorbed in the program.

4. Supplementary Material

Since the broadcast itself cannot do everything, much of the success of the program depends upon the skill of the teacher. Perhaps, one of the first duties of the teacher would be to prepare the students to follow oral instructions and to act on them without delay.

In order to make these instructions more vivid and to make learning more effecient many aids may be used. Already mention has been made as to how the Radio Librarian might locate books on the subject in the library or in the students' homes. In their home rooms pupils could read references relating to stories of operas, oratorios, suites, and lives of composers. In the library pupils may read references relating directly to the broadcast. In the music room students might sing songs which will be heard in the broadcast, hum themes for instrumental compositions to be played, become familiar with types of music to be presented, and discuss material pertaining to the broadcast. It is quite important that any suggested activities in the manual for the broadcast be carried out, such as work with rhythmic activities or tonal drill. Questions could be put on the board about the broadcast. It would be profitable to discuss what the teacher and pupils know about the topic. Pictures of the broadcast topic could be brought in. Maps should be studied. A vocabulary list of expected new words to be introduced in the broadcast should be compiled and studied. The use of victrola records that tie up with particular songs,

composers or period of music history being studied, would be beneficial.

The Texas School of the Air Teachers' Classroom Guide has an excellent list of teaching aids which they believe should be available to every classroom listening to their educational music broadcasts. They are as follows:

"Radio
Phonograph
Phonograph records
Song books
Hymn books
Books of carols
Pitch-pipe
Rhythm band instruments
Tonettes or other toy flutes
Staff liner
Blackboard
Music films
Opera scores
Orchestra scores"[21]
A history of music
Biographies of composers
Current music magazines
Stories of the world's great music
Pictures of musical settings
Charts of instruments
Piano

In addition to this list of teaching aids, appended to this classroom guide is a bibliography of helpful books, copies of which they feel should be in every public school library. Perhaps, this list of equipment would help in all of our schools tuning in on musical broadcasts throughout the nation.

The main aim in the use of supplementary material is to make the broadcast more meaningful to the students. Correct use of supplementary material should provide the student with interesting and valuable listening experiences and give the

21. Woods, L. A., The Texas School of the Air 1946 - 1947 Teachers' Classroom Guide for Music Is Yours, State Department of Radio and Visual Education, Austin, Texas, 1946, p. 13.

child bases for musical thought in order that he might improve his powers of discrimination, and show the correlation between music and other school subjects, particularly, the fine arts and social sciences.

B. Broadcast

1. Research Necessary for the Broadcast by Those Presenting the Program

Much research is necessary by those presenting the program. In an earlier section we have discussed the extensive research in music educational broadcasts which can be afforded by programs sponsored by large national networks or by commercial concerns. No matter how little money is available for research, it is very important that the material be accurate.

If vocal or instrumental music is to be presented, there should be an advance rehearsal in the studio from which the broadcast will be presented. This will allow the music educator to arrange in advance for a correct balancing of parts. From this audition improvements for the final broadcast can be made.

Another item which should be kept in mind is that those making up the program series for broadcasting must keep in touch with the needs of their audience. Through knowing these needs and through knowing the pupils' reaction to the broadcasts many improvements can be made. Bartlett gives the following statements concerning how material for radio use should be presented.

"Educational offering shouldn't attempt to cover too much

material or be too thorough. Accuracy, and material properly related and not out of proportion or over-simplified is more of the essence of radio education than a broad purpose analyzed with minute detail. An individual who can high light significant authentic material and have a speaker's knowledge of arousing interest will stimulate a desire to learn sooner than the person who proceeds to teach with the thoroughness of a scientist or has a pedantic, academic approach."[22]

2. Pupil Participation

It has been suggested that no one except the radio secretary take notes during the broadcast since the students should be free to become fully absorbed in the program. Sometimes it is profitable for the teacher to take a few notes in order to better guide the discussion following the broadcast. The teacher should listen as a member of the audience. Her attentive listening is one of the best assurances that the students will do likewise.

For the best results in pupil participation during the broadcast the natural situation of classroom listening is preferred to auditorium listening. As many distractions as possible should be eliminated so the pupils will be free to give all of their attention to the broadcast. If the pupils have been given certain things to listen for in the broadcast, this may help them to listen more thoughtfully.

C. Post Broadcast Activities of the Pupils

The purpose of post broadcast activities is to increase the value of the broadcast by encouraging students to react to

22. Bartlett, How to Use Radio, National Association of Broadcasting, 1938, p. 18.

it in terms of their own interests and capabilities. The skill of the teacher in using the broadcast is as important as the broadcast itself. Hence, the success of this period depends upon the ingenuity of the teacher to bring out the aspects of student experience which make the broadcast important and significant. The broadcast should act as a "springboard" for many worthwhile follow-up activities that sometimes carry over several days.

In the music room the teaching of the songs introduced in the broadcast should be completed. New song material requested as a result of the broadcast could be learned. Work could be continued with rhythmic activities as introduced in the broadcast. All new points brought out in the broadcast should be reviewed.

One of these worthwhile activities might be a discussion. The pupils could discuss the manner in which the program was presented, the quality of performance, suggestions for improving future broadcasts, and ways in which the class might improve their work. Through such a discussion they could be encouraged to develop better listening habits. This discussion would be of value to the students as well as to the broadcaster. Many times teachers are asked to send reports to the broadcaster giving the reactions of their pupils to the program. Through this method, programs can be improved to fill the needs of the audience.

This discussion should stimulate related activities in fields of education other than music. Pupils could be

encouraged to express their reactions in art through any media they may desire such as soap carving, clay modeling, finger color pictures, sketches or drawings. In physical education classes games could be played with rhythmic patterns which were introduced in the broadcast. Pupils may be allowed to read library books or periodicals which have been suggested by the broadcast. There are many more unmentioned related activities which would make the pupil's listening experience more meaningful. Such intergration with classroom activities makes the program become more a part of the student's experience and thinking.

To enable the teacher to discover whether her methods have been effective she might ask herself the following questions.

1. Did I stimulate intelligent research opportunities among the children?

2. Did I encourage the students to develop better habits of listening and concentration?

3. Did I interpret this program so as to make the pupils more appreciative of good literature and music?

4. Did the discussion of the program aid the group in thinking more critically?

5. Did I follow-up with activities which will stimulate artistic and dramatic ability?

VI

SOURCES WHICH MAY BE UTILIZED IN FINDING INFORMATION CONCERNING PROGRAMS

There are many sources which may be utilized in finding information concerning educational music broadcasts. Perhaps, the best of these would be the Federal Security Agency of the United States Office of Education, Washington 25, D. C. By addressing inquiries to the previously mentioned address, information could be supplied as to where fuller details could be obtained.

Information concerning some programs may be found in the radio section of the daily newspapers. The weekly schedule of programs is usually given in the Sunday paper.

Certain radio magazines contain day by day listings for programs within a geographical region.

Publicity releases of local stations as well as those of national networks, such as the Columbia Broadcasting System's Listener's Guide and the National Broadcasting Company's This is the National Broadcasting Company, give lists and

descriptions of programs to be presented. These releases can be obtained through local affiliated stations or by writing directly to the broadcasting company itself. The Blue network publicizes its educational and cultural programs in a monthly release.

Program directors and educational directors of the radio stations in any city or community should be able to help in finding information concerning broadcasts.

Information concerning the program's educational rating may be obtained by the reading of evaluations made by the Evaluation of School Broadcasts Committee of Ohio State University, Columbis, Ohio. This was a five-year project, 1937 - 1942 sponsored by the Federal Radio Education Committee of the Federal Communications Commission which made a study of selected educational broadcasts then in existence.

More recent information concerning the program's educational rating may be found by reading accounts of the School Broadcast Conference held annually in Chicago, and by reading findings of the Institute for Education by Radio at Ohio State University, Columbus, Ohio.

In order to find material which could be used for educational broadcasts, the Federal Security Agency of the U.S. Office of Education publishes a list of approximately 1,100 annotated radio scripts which are available on free loan from the Radio Script and Transcription Exchange of the U.S. Office of Education. The Federal Radio Education Committee with the

cooperation of the U. S. Office of Education Federal Security Agency also publishes a Catalog of Radio Recordings. Recordings for School Use by J. R. Miles published by the World Book Co. 1942, lists records and transcriptions available to schools. This was prepared by the Evaluation of School Broadcasts Project under the direction of Keith Tyler and prepared in collaboration with the recordings division of the American Council of Education. The following items are described in this catalog, title of the record, its general rating, its use in relation to subject and age level, its specifications, a description of the contents, study aids and appraisals by reviewers.

There are many sources which may be utilized in finding information concerning music education broadcasts. However, there seems to be no organized center where such information may be found. It would seem as though the efforts of the U. S. Office of Education were pointing in the direction of coordinating the results of these activities throughout the United States.

VII

TELEVISION POSSIBILITIES

In addition to our schools having equipment which will receive F.M. Broadcasts as well as A.M. broadcasts this equipment should be able to receive television broadcasts. There are still many problems for producers making equipment and for the broadcasting systems to solve. The potentialities of music broadcasting are so great that many years may elapse before it is possible to determine the place of music in television or the value of television to music.

So far as television is concerned, all of the skills that have been successfully taught by radio and motion pictures are to be found in the use of television. Television is again transferable into motion pictures by merely recording it on film.

Let us first discuss some of the advantages of television in the method of "direct teaching". Here the radio teacher's personality would be seen more clearly in the classroom. Perhaps, better results could be obtained due to this contact.

In the case of learning how to play instruments or, perhaps, rhythmic games, the students could actually see how they were to follow the oral directions.

We shall confine ourselves mainly to two types of music, concert music and dramatic music. This music may be presented as "supplementary listening" to the classroom. In addition to hearing a commentary about the music, students may see a visual presentation of the music.

Herbert Graff[23] mentions three ways of presenting concert music on the screen. Concert photography would be as if we were attending a concert with a camera in the concert hall. Graff believes camera changes often distract from what the artist is trying to convey in music. Another type of photography is that done by Ernest Colling in "Barndance", by showing a barn as a background for barn dances; or as in "Singing War", where a little French Cafe was used as a background for the most popular songs of the first World War. The third method is by realistic treatment showing the subject, or by surrealistic treatment as in Disney's "Fantasia". The best method would probably, be a combination of all three ways used in accordance with the character of the music to be performed.

Television offers a golden opportunity for dramatic music, the type meant to be visual such as musical comedies, operettas, ballets and operas. By the bringing of sight to sound, the pictures of an opera performance will be complete. Operas and

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23. Chase, Music in Radio Broadcasting, McGraw-Hill Book Co. New York 1946, p. 152.

operettas will become much more popular with our classroom groups through this new medium. As the radio has popularized concerts, so can television popularize opera. "Television can be the everyday medium which will make opera take off its hat and speak the language of the people."[24] The alert music educator will be aware of the development in television, and he will be able to use this new visual aid for student music development.

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24. Chase, Music in Radio Broadcasting, McGraw-Hill Book Co., New York 1946, p. 152.

VIII

SUMMARY

Comparisons in the teaching of several different subjects by radio have proven the teaching of music more successful than any other. There are many advantages in the use of radio in the teaching of public school music. More and more, music educators are beginning to realize how helpful the radio can be to them as well as to their students. The radio extends the walls of the classroom around the world. Radio unites the nation in a music effort. The best music can be heard from all parts of the United States. In addition to the students being able to hear the best from all over the nation they, as well as their teachers, are given excellent training. This training, in regard to the teachers, gives them examples of the best music teaching methods. In regard to the students, the radio gives them an opportunity to be trained under competent leadership, perhaps, more often than they would have a chance to be otherwise. If the pupils are presenting the broadcast, they are given practical experience. The radio renders a service to the

community as well as the school. The parents are able to know some of the things their children are being taught. This interpretation of the school work to the parents should help parent cooperation with the school. As well as helping children who are unable to attend school, these broadcasts may aid in adult education.

There are many limitations and fallacies concerning the use of a radio in teaching. We do know that the radio can never replace the teacher. The significance of a broadcast depends upon the ingenuity of the teacher in the use of the pre-broadcast and post-broadcast activities. Some have the erroneous belief that the radio program must be geared into the traditional curriculum. Different types of programs have been discussed, such as the "supplementary" and the "direct teaching" broadcasts. It has been found that the broadcasts originating from national hook-ups are most generally of a "supplementary" listening type of program. It would be impossible for them to fit their programs into the curriculum of each classroom. Broadcasts originating from regional hook-ups or from city hook-ups may be of either type. The closer the source of the broadcast to the actual classroom, the better it can fit the individual needs of the classes. The origin of the broadcast limits its capacities. From the above statement we would assume that the most progressive schools will be able to receive all types of broadcasts, local, regional and national.

It is important that radios be able to receive A.M.

(Amplitude Modulation) as well as F.M. (Frequency Modulation). Under a ruling of the Federal Communications Commission, a specific broadcast band (88-92 megacycle band) has been allocated exclusively for educational frequency modulation broadcasting. Now that the war time manufacturing restrictions can be lifted, the introduction of frequency modulation facilities may be expected to proceed with rapidity. The Radio Manufacture's Association has set up a School Sound System Committee to cooperate with the United States Office of Education and Federal Communications Commission in promoting the installation of F.M. equipment for educational purposes throughout the country. In addition to programs being developed under the auspices of state agencies, many large cities are planning similar installations for the benefit of the schools.

In addition to desiring that our classroom radios be able to receive F.M. broadcasts as well as A.M. broadcasts, it is recommended that they be able to receive television broadcasts. There are still many unsolved problems in connection with the use of television broadcasts in the school. However, the use of audio-visual education presents untold possibilities in the field of music education by radio.

Now that there is an effort on the part of education to provide its own facilities, there is a great need for research in the types of programs presented and in their most effective method of presentation. The broadcaster and the music educator must work together in presenting programs based on the maturity

level of the intended listener and on the educational significance and radio quality of the subject matter.

Research is needed to find out the best methods for receiving these programs. How can they mean the most to the students and what type of pre-broadcast activities, broadcast activities, and post-broadcast activities should be used?

Much is yet to be done in the development of teacher's instruction manuals to accompany the broadcasts. It is very important that the teacher have accurate material concerning the broadcast, if helpful pre-broadcast and post-broadcast activities are to be successfully developed.

This great need for accurate material concerning the broadcasts could be helped to some extent if there were a place for centralized information. The United States Office of Education is trying to aid this situation, but so far the various educational radio stations have been slow to cooperate. Current information is difficult to obtain.

Successful school broadcasting involves the utilization of radio's unique characteristics for purposes that will coincide most closely with the complexity of children's interests, needs, problems, and activities. The broadcast should aim not merely to present experiences, but also to stimulate further worthwhile experiences that can grow out of the broadcast.

ABSTRACT

The purpose of this "thesis" is to discuss what has been done in the use of radio in the teaching of music in our public schools, and to discuss various ways of making our music education by radio more effective. The radio should be used by the music instructors as an important aid in the teaching of public school music. If it is to be used in the most effective manner, it is necessary to understand its history, present activities and possibilities for future activities.

There are many advantages in the use of radio in the teaching of public school music. The radio erases the walls of the classroom and takes it into the world. To a certain extent music is standardized. The best can be heard from all states and cities. Barriers are broken down and folk music can be placed in its proper setting. In addition to the radio uniting the nation in a music effort, it helps to train the teachers as well as the pupils.

Cleveland's educational radio station, WBOE, gained the reputation as being the "exponent of the master teacher".

Teachers have an opportunity to observe the teaching of an expert in their classrooms. Also, they may observe the use of the newest teaching methods which have been developed in a laboratory school. The radio gives the music supervisor an opportunity to get into the classroom more often than would have been permitted otherwise. In addition to the pupils being trained by adults, they receive instruction through practical experience in presenting broadcasts themselves. Much can be learned through preparing a program for performance. If such performances can be recorded, it will help in student self criticism and analysis. As well as being a service to the school, these educational music broadcasts serve the community through interpreting the work of the school to parents. It may also serve in helping children who are unable to go to school and in helping adults who have not had an opportunity to hear such music develop an appreciation for it.

There are many limitations concerning the use of radio in the classroom. As early as 1930, W. W. Charters recognized that schedules would have to be standardized so that a number of schools could listen to the program at the same time, that radio material would have to be related to its proper place in the curriculum, and that children would have to make some use of the lessons they heard. Transcriptions, the growth of local stations, and teachers manuals have done much to minimize these limitations. Also, there are psychological disadvantages in the use of radio such as (1) the radio is

often regarded as a form of entertainment thus making it difficult to obtain attentive listening, (2) since many of the visual aids are lacking, radio listening becomes impersonalized, (3) spontaneous questioning is impossible, (4) the addition of new ideas from classroom discussion is difficult.

Some of the fallacies concerning radio are that eventually the radio will replace the teacher, the radio will make teaching easier, the radio represents infallible authority, out of school listening is unimportant, the radio must be geared into the traditional curriculum, motion pictures are superior to radio, and the school should wait until the further development of television before installing radio equipment.

There are various types of educational music broadcasts originating from national, regional and city hook-ups. The national hook-ups discussed were the National Broadcasting Company, The Columbia Broadcasting System, The Mutual Broadcasting Company and the American Broadcasting Company. As early as 1928 the National Broadcasting Company presented Walter Damrosch in a "Music Appreciation Hour" which was conducted for a period of fourteen years. During the school year of 1946 - 1947, NBC presented "Story of Music" Thursday evenings from 11:30-12:00 midnight. These broadcasts were designed for supolementary listening and made available to educational radio stations through transcriptions. There is no teacher's manual accompanying these programs. However, there are handbooks which give background material related to the program.

The Columbia Broadcasting System originated the American

School of the Air in 1930. Since that date, the curriculum has been altered many times. During the year 1946 - 1947 the "Gateways to Music" series was heard Tuesdays, 5:00 to 5:30 P. M. Transcriptions are also available for school use. In the CBS Calendar Manual may be found the general theme of the broadcast in a caption title with the date plus a sentence summarization of the program.

The Mutual Broadcasting System works under a cooperative arrangement with local stations. Mutual's policy seems to be that of relaying programs from various parts of the country.

The American Broadcasting Company encourages the local affiliated stations to cooperate with local school groups in the production of programs. Broadcasts intended for classroom use are considered by them as unsuitable for nationwide network distribution.

Specific regional area broadcasts discussed were the Ohio "School of the Air", under the direction of Ohio State University, the Wisconsin "School of the Air" under the direction of the University of Wisconsin, the Minnesota "School of the Air" under the direction of the University of Minnesota, the Texas "School of the Air" under the direction of the State Department of Education, the Massachusetts "School of the Air", and the "Standard School Broadcasts" sponsored by the Standard Oil Company of California. These broadcasts may be of a "direct teaching" type, or of a "supplementary listening" type of program.

The Ohio "School of the Air" is now in its eighteenth year of school broadcasting. Two series are presented, "Music Time"

for grades one, two and three, and "Time for Music" for grades four, five and six. Descriptive classroom manuals for teachers accompany these series. Doctors Norman Woefel and Keith Tyler, directors of education by radio at Ohio State University, are identified with research sponsored by the Federal Radio Education Committee of the Federal Communications Commission and the Institute for Education by Radio.

As early as 1922 Professor E. B. Gordon of the University of Wisconsin was asked to give a course in music appreciation over the radio. From that time the Wisconsin "School of the Air" has had a regular series of broadcasts. At present the Wisconsin "School of the Air" presents, mainly, two musical broadcasts designed for classroom listening "Journeys in Music Land" for grades four to eight, and "Music Enjoyment" for grades one to four. There is a song book which accompanies "Journeys in Music" which is designed for the pupils as well as the teachers. The teacher's manual accompanying "Music Enjoyment" is quite complete.

The Minnesota "School of the Air" is under the management of Burton Paulu. Many of their music broadcasts are centered around concerts of the Minneapolis Symphony Orchestra.

The Texas "School of the Air" was organized in 1939 with its administration vested in the State Department of Radio and Visual Education of the State Department of Education. "Music Is Yours" is presented for both elementary and high school pupils. An excellent teacher's manual accompanies this

program giving what will specifically be heard in the broadcast as well as suggestions for additional audio and visual education.

The State Department of Education and the New England Committee on Radio in Education have not as yet set up a definite music broadcast for the Massachusetts "School of the Air".

The Standard School Broadcasts were started in 1928 when presented as an educational adjunct to an evening series of symphony concerts presented by the Standard Oil Company of California. Money isn't spared on the development of these broadcasts. The teacher's manuals are quite elaborate.

The third type of broadcasts discussed were those of local school systems and their respective boards of education. The major advantage in this type of broadcast is that a series can be planned and constructed to fit the specific curricular needs of the community. Broadcasts originating from the Cleveland school system, the Chicago system and the rural music program of Humbolt County, California were discussed. The unique thing in these programs is Cleveland's use of the "Master teacher".

The effective use of radio in the school depends upon how effectively the teacher uses the program. Without adequate preparation for a program and careful handling of follow-up activities by a competent teacher, the radio fails to fulfill its possibilities. It is very important that the teacher

evaluate various broadcasts before selecting the most suitable one for her group. Also, it is of importance that the school room equipment be in good condition in order to eliminate distractions or listening blocks. The radios should be able to receive FM Stations as well as AM stations. If the students have been given certain things to do in connection with the broadcast, it will be much more meaningful to them than if the teacher does all of the pre-broadcast work. Correct use of supplementary material is very important in making the broadcast a valuable listening experience.

Much research is necessary for those preparing for a broadcast. No matter how little money is available for research it is very important that the material presented be accurate. Those making up a program series for broadcasting must keep in mind the needs of the audience.

Since the students should be free to become fully absorbed in the program during the broadcast, it has been advised that no one take notes except the radio secretary.

Post-broadcast activities should increase the value of the broadcast by encouraging students to react to it in terms of their interests and capabilities. These related activities should make the students listening experience more meaningful.

Perhaps, the best source for finding information concerning programs may be obtained from the Federal Security Agency of the United States Office of Education. They could tell one where to look for specific information. Information concerning educational music broadcasts may be obtained from the radio

section of the daily newspaper, radio magazines, and publicity releases of national broadcasting companies and local stations. Information concerning the program's educational rating may be obtained from evaluations made by the Evaluation of School Broadcast Committee of Ohio State University and the findings of the Institute for Education by Radio at Ohio State University. Material for educational broadcasts may also be obtained from the Federal Security Agency of the United States Office of Education.

It is desirable that our schools have equipment which will receive television broadcasts, as well as broadcasts from FM and AM stations. Television should bring the radio teacher's personality into the classroom. Also, it is a new addition to our visual aids which should make the broadcast more meaningful to the pupils.

Successful use of the radio in the teaching of public school music involves the careful research of the broadcasters, music educators and individual classroom teachers. It is another important instruction aid to add to the music supervisor's "tool kit". There is much yet to be discovered concerning how to make its use most effective in fitting the needs of the students.

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